



CIEE Prague, Czech Republic

Course title:	The Holocaust in the Films and Literature of Arnost Lustig
Course code:	FILM 3002 PRAG
Programs offering course:	Business, Arts and Sciences, Central European Studies, Communication, New Media, and Journalism
Language of instruction:	English
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Fall 2023

Course Description

To acquaint the students with the history of, and testimony about, the greatest genocide in human history - the Holocaust aka Shoa - this hybrid course centers on the narrative fiction, non-fiction and films by an eminent Holocaust survivor, the Nobel Prize-nominated author and screenwriter, Professor Arnošt Lustig. It introduces students to the Holocaust, and to some of its most relevant sites in Central Europe, with the goal to provide students with a historical, philosophical and anthropological introduction to the catastrophe. In the course of the semester, the students continue independently examining some of the key portions of Arnošt Lustig's Holocaust testimony encapsulated in his 21 novels and collections of stories (of which half have been translated into English, in addition to other 22 languages). Eleven of these narrative texts were turned into feature-length screenplays and short films, and four became theatre plays, performed on two continents. By combining classroom instruction, commented film screenings and visits to some of the most relevant Holocaust sites in Central Europe, students in this experiential course learn to place the Holocaust within a larger historical, philosophical and cultural context, and gain a deeper insight into the catastrophe known as Holocaust/Shoa.

Learning Objectives

By completing this course, students will:

- critically discuss the history of the Holocaust and the phenomenon of Holocaust employing personal experience from the key Holocaust sites;
- analyze the ontology and epistemology of the Holocaust;
- employ a variety of methodologies to study the Holocaust;
- evaluate the narrative and ideological underpinnings of the various Holocaust testimonies;
- analyze and compare several literary works by Arnošt Lustig or literary works and their film adaptations to critically discuss a specific Holocaust-related theme.

Course Prerequisites

This course is of interest to students of literature, film, theatre, Jewish studies, social sciences and politics, philosophy, religion, the arts, and business.

Methods of Instruction

This hybrid, experiential course combines classical instruction with discussions, travel, site visits and imaginative self-directed study utilizing literature and audio-visual media. The goal of this course is to place the phenomenon of the Holocaust on a continuum of knowledge, personal and academic (not touristic), to be continually explored.

Field Trips:

- Week 1: Jewish Museum in Prague: Maisel and Klausen synagogues – independent visit.
- Friday, Week 2: Heydrich's Former Residence in Panenské Břežany; National Memorial to the Heroes of Anti-Nazi Resistance; visit Hana Hnáťová-Lustigová, a Holocaust survivor, in her home.
- Fri-Sun, Week 4: three-day excursion: Terezín former concentration camp; Auschwitz-Birkenau former concentration camps, Krakow Jewish Quarter and Oskar Schindler's Factory

Guest Speakers:

- Helga Hošková, artist and Holocaust survivor

Assessment and Final Grade

1. Test	15%
2. Reflection on Oral Testimony – Holocaust Survivors	10%
3. Reflection on Sites (concentration camps)	10%
4. Reflection on Holocaust-related Museums	10%
5. Comparative Paper	25%
6. Presentations	10%
7. Class Participation	20%
TOTAL	100%

Course Requirements

Test

The in-class test will assess students' knowledge of the relevant history of the Holocaust (chronology, places, names, causes and effects, connections and interrelations) and their interpretation thereof. The test will consist of open-ended questions and the assessment will include factual information as well as students' application of covered notions.

Reflection on Oral Testimony – Holocaust Survivors

Students will submit a reflection on two meetings with Holocaust survivors, Helga Hošková and Hana Hnátová-Lustigová. The reflection should be 500–1000 words long and focus on connecting their testimonies to the covered class material.

Reflection on Sites (concentration camps)

Students will submit a reflection on the visited concentration camps, Terezín, Auschwitz and Birkenau. The reflection should be 500–1000 words long and focus on connecting the sites to the covered class material.

Reflection on Holocaust-related Museums

Students will submit a reflection on some of the visited Holocaust-related, former residence of Reinhard Heydrich, Memorial to the Heroes of Anti-Nazi Resistance in St. Cyril and Methodius Church, Terezín, Auschwitz and Birkenau. The reflection should be 500–1000 words long and focus on connecting the sites to the covered class material.

Comparative Paper

The Comparative Paper will compare a set literary works of Arnošt Lustig and their film adaptations. Students will explore a body of prose written by Arnošt Lustig and examine its form in film (e.g., a novel and a feature film; a collection of short stories and a feature film), employing relevant notions and terms presented through class instruction and readings, and other sources found independently.

Students will first submit the paper topic, an outline (ca 250-300 words) and relevant bibliography for approval by the end of Week 8 (5% of the total grade). During subsequent weeks of the semester, students will explore their topics and are encouraged to consult their research and work with the instructor via Canvas. The Comparative Paper is due on December 19, midnight Prague time via Canvas course site.

Presentations

Class Participation

GENERAL REQUIREMENTS: Attending classes, site visits and excursions on time and for the full duration of the session/site visit/excursion; participating without distractions (phone, tablet, computer); timely and thorough completion of reading/viewing assignments (prior to class meetings/excursions); thoughtful and attentive engagement in class discussions. Participation grade will be divided into three partial grades:

- **Preparation for and activity during in-class instruction** Students are required to complete assigned readings (as specified in the Weekly Schedule) prior to the respective in-class lessons. The instructor will also assess students' engagement in class discussions, the depth and relevance of their comments on the

readings, films and lectures.

- **Preparation for and activity during excursions.** Students are required to complete assigned readings (as specified in the Weekly Schedule) prior to each overnight class excursion. The instructor will also assess students' engagement during visits and guided tours to the visited Holocaust-related sites. Students are expected to take notes during the excursion as all information and experience related to the excursions will be subject to testing and is expected to be reflected in students' responses during in-class discussions and, if relevant, also in their papers.

Attendance

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

Weekly Schedule

Week 1

Class: Ontology of the Holocaust

Class 1

Placing the Holocaust in the context of the world history

Class 2

Defining the Holocaust

Readings due:

- Bruchfeld & Levine 2012, 6–50

Week 2

Class: Epistemology of the Holocaust

Class 1

Witnesses

Bearing witness to the Holocaust 1

Readings due:

- Bruchfeld & Levine 2012, 51-115

Class 2

Witnesses

Bearing witness to the Holocaust 2

Readings due:

- Lustig 2001 – upon a sign-up during Week 2, Class 1
- Cargas 1993

Student presentations of an Arnošt Lustig essay and/or interview

Class 3 – **FIELD TRIP led by the instructor: Friday**

Witnesses, Messengers, Documents

We will explore the history of Anti-Nazi resistance and its relation to the Holocaust:

1. visit to the Former Residence of the Reich's Protector Reinhard Heydrich in Prague-Panenské Břežany;
2. visit to Cyril and Methodius Church, National Memorial to the Heroes of Anti-Nazi Resistance;
3. visit Hana Hnáťová-Lustigová, a Holocaust survivor

Recommended reading:

- Sherwin & Ament (1979). Holocaust Literature I: Diaries and Memoirs, 226-265

Week 3

Class: Axiology of the Holocaust

Class 1

History Test

Introduction to values and ethics of the youth in concentration camps

Readings due:

- Lustig: Return
- Lustig: Stephen and Anne

Class 2

Literature and the Holocaust

Readings due:

- Aristotle, Poetics, Ch. 5-8, 24-25
- Sherwin & Ament (1979). Holocaust Literature I: Short Stories and Novels, 267-305

Week 4

Class: Anthropology of the Holocaust

Class 1 – GUEST LECTURE

Helga Hošková, artist and Holocaust survivor

Class 2

Film and the Holocaust

Readings due:

- Lustig: White Rabbit
- Lustig: The Second Round
- Sherwin & Ament (1979). The Holocaust and the Film Arts, 351-382

Recommended reading:

- Petrie (2008), Ch. 13 – Film Adaptation

Class 3 – 3-day excursion led by the instructor:

Friday: Visit to the former concentration camps in Terezín

Saturday: Visit to the former concentration camps Auschwitz and Birkenau

Sunday: Visit to the Jewish Quarter and Schindler's Factory in Krakow

Readings due:

- Lustig: Michael and the Other Boy
- Lustig: The Lemon
- Lustig: Colette (last chapter of the novel)

Recommended reading:

- Sherwin & Ament (1979). Music and Art of the Holocaust, 383-406
- Sherwin & Ament (1979). Jewish Christian Theology Encounters the Holocaust, 407-442

Week 5

Class: No class sessions

Assignment due:

Reflection on Oral Testimony – Holocaust Survivors by Sunday, midnight Prague time

Week 6

Class: No class sessions

Assignment due:

Reflection on sites (concentration camps) by Sunday, midnight Prague time

Week 7

Class: Midterm Exam Period

No class sessions

Assignment due:

Reflection on sites (concentration camps) by Sunday, midnight Prague time

Week 8

Class: Midterm Exam Period

No class sessions

Assignment due:

Submit the topic and literature of the Paper by Sunday, midnight Prague time

Week 9

Class: No class sessions

Week 10

Class: No class sessions

Week 12

Class: No class sessions

Week 13

Class: Final Exam Week

No class sessions

Assignment due:

Paper due on Thursday, midnight Prague time

Course Materials**Readings****Readings**

Aristotle. POETICS. (Any edition; available on the Internet.)

Bruchfed, Stephane and Paul A. Levine. TELL YE YOUR CHILDREN (available electronically to course participants).*

Cargas, Harry James. VOICES FROM THE HOLOCAUST. Lexington, KY: The University Press of Kentucky, 1993. (relevant text available electronically to course participants).*

Lustig, Arnošt. ESSAYS; available electronically to course participants.

ibid. CHILDREN OF THE HOLOCAUST (includes NIGHT AND HOPE, DIAMONDS OF THE NIGHT, DARKNESS CASTS NO SHADOWS, DITA SAXOVA), Evanston, IL: Northwestern University Press, 1986.

ibid. CONFESSION (available electronically to course participants).*

ibid. COLETTE (available electronically to course participants).*

ibid. DIAMONDS OF THE NIGHT. Evanston, IL: Northwestern University Press, 1986.

ibid. THE HOUSE OF RETURNED ECHOES. Evanston, IL: Northwestern University Press, 2001.

ibid. LITERATURE OF ARNOŠT LUSTIG (Essay, available electronically to course participants).*

ibid. LOVELY GREEN EYES. (Arcade Publishing, Vintage Press, Kindle or any edition 2003-2012).

ibid. NIGHT AND HOPE. Evanston, IL: Northwestern University Press, 1985.

ibid. THE PRAYER FOR KATERINA HOROVITZOVA. New York, NY: Avon, 1975 (or any edition).

ibid. THE UNLOVED. New York, NY: Arbor House, 1985.

Lustig, Arnošt and Josef Lustig. HOLOCAUST AND THE FILM ARTS (in ENCOUNTERING THE HOLOCAUST). Chicago, IL: Impact Press, 1979.

Sherwin, Byron L. & Ament, Susan. (Eds) (1979). Encountering the Holocaust: An Interdisciplinary Survey. Chicago, IL: Impact Press.

Recommended Readings

Bauer, Yehuda. A HISTORY OF THE HOLOCAUST. Danbury, CT: Watts, 2001.

Berger, John. USES OF PHOTOGRAPHY * (essay in ABOUT LOOKING). New York, NY: Pantheon Books, 1980. (Available on the Internet).

Petrie, Dennis and Joseph Boggs. THE ART OF WATCHING FILMS. New York, NY: McGraw-Hill, 2008 (or any edition. Chapter 13 - on Adaptation. Available on the Internet).

Sontag, Susan. AGAINST INTERPRETATION (essay in AGAINST INTERPRETATION AND OTHER ESSAYS). New York, NY: Picador, 2001. (Available on the Internet).

NOTE: All required and recommended texts and films are available on loan at the CIEE Library, or electronically to

course participants.

Online Resources

Reading and Films are noted by *

Media Resources

A Bite to Eat (director Jan Nemec, Czechoslovakia, 1960) – TBA

Colette (director Milan Cieslar, Czech/Hungarian/Slovak, 2013)

Diamonds of the Night (director Jan Nemec, Czechoslovakia, 1962)

Dita Saxova (director Antonin Moskalyk, Czechoslovakia, 1968) – TBA

Eternal Jew (Der Ewige Jude) (director Fritz Hippler, Germany, 1940) *

The Precious Legacy (director Dan Weissman, USA, 1984)

The Prayer for Katerina Horovitzova (director Antonin Moskalyk, Czechoslovakia, 1965) (VHS)

The Shop on Main Street (director Jan Kadar, Czechoslovakia, 1965)

Transport from Paradise (director Zbynek Brynych, Czechoslovakia, 1962)

White Rabbit (director Dusan Klein, Czechoslovakia, 1961) – TBA

Why We Fight: The Nazis Strike, Battle of Russia (director Frank Capra, USA, 1943) *